

FOR ENTRY FORM, SEE INSIDE OF BACK COVER.

1926—27.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS

OF THE

LICENTIATESHIP EXAMINATION

(I.) September, 1926.

(II.) December, 1926—January, 1927.

(III.) April, 1927.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

Patrons.

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

HER ROYAL HIGHNESS THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Vice-Presidents.

SIR GILBERT GREENALL, BART., C.V.O., LL.D.
 LORD HAWKE.
 ERNEST MATHEWS, Esq., C.V.O., M.A., LL.D.

Directors.

THE RIGHT HON. LORD AIREDALE, P.C.
 THE MARQUIS OF CARISBROOKE, G.C.V.O.
 THE RIGHT HON. VISCOUNT COKE.
 CHARLES R. W. ADEANE, Esq., C.B., LL.D.
 BRIG.-GENERAL SIR ALFRED G. BALFOUR, C.B., K.B.E.
 SIR ANTHONY A. BOWLBY, BART., K.C.B., K.C.M.G., K.C.V.O.
 H. ENTWISLE BURY, Esq.
 BARON FREDERIC D'ERLANGER.
 COLONEL C. W. E. DUNCOMBE.
 REAR-ADMIRAL SIR M. S. FITZ-MAURICE, R.N., K.C.V.O., C.B., C.M.G.
 LUDOVIC G. FOSTER, Esq.
 H. S. GOODHART-RENDEL, Esq.
 MAJOR W. LOUDON GREENLEES.
 HENRY V. HIGGINS, Esq., C.V.O.
 COLONEL JOHN HOPTON.
 SIR ALEXANDER C. MACKENZIE, K.C.V.O., Mus.D., LL.D., D.C.L.
 SAXTON W. A. NOBLE, Esq.
 LEO F. SCHUSTER, Esq.
 HERBERT SULLIVAN, Esq.
 E. SOMERVILLE TATTERSALL, Esq.
 ROBERT WARD, Esq.

Committee of Management.

Chairman.—PHILIP LESLIE AGNEW, Esq., M.A. Oxon.
 HUGH FITCH, Esq.
 C. COPELEY HARDING, Esq.
 J. FREDERICK KEEL, Esq., F.R.A.M.
 THOMAS B. KNOTT, Esq., F.R.A.M.
 CHARLES MACPHERSON, Esq., Mus. D., F.R.A.M.
 STEWART MACPHERSON, Esq., F.R.A.M.
 JOHN B. McEWEN, Esq., M.A., F.R.A.M., F.R.C.M.
 ERNEST READ, Esq., F.R.A.M.
 H. W. RICHARDS, Esq., Mus. D., Dunelm, Hon. R.A.M.
 ALFRED J. WALEY, Esq.
 ROBERT C. WYSE, Esq.

Principal.

JOHN B. McEWEN, Esq., M.A., F.R.A.M., F.R.C.M.
Private Secretary to Principal—L. GURNEY PARROTT.

Warden.

H. W. RICHARDS, Esq., Mus. D., Hon. R.A.M.

Secretary.

J. A. CREIGHTON.

Assistant Secretary.

A. ALGER BELL.

THE LICENTIATESHIP EXAMINATION

FOR THE

Diploma of Licentiatehip of the Royal Academy of Music.

This Examination is held three times a year, and is open to
**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

1. The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer, Christmas and Easter vacations. The Easter Examination is held during a part of April, the Summer Examination early in September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to the Summer and Christmas periods, 1926, and to the Easter period, 1927, and Candidates may enter for any period. Candidates other than those in Elocution who enter for more than one period in one year may repeat their pieces when re-entering, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of Examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

2. The Fee for the whole Examination is Five Guineas. Candidates failing in any branch are qualified to attend future examinations on payment of a fee of Five Guineas for the whole Examination or the Practical Part only. Candidates failing in Paper Work pay a fee of One Guinea for each paper for which they re-enter, and One Guinea for Aural Tests in the event of failure therein.

Forms of Entry, properly filled up, together with the fees, must be sent so as to reach the Secretary not later than June 30th, for the September Examination, October 31st, for the Christmas Examination, or February 14th, for the Easter Examination.

No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per candidate, and no late entries can be accepted, under any circumstances, after July 12th, November 12th, and February 28th, in the respective periods of Examination.

Candidates desiring to be examined in two Subjects, or the Teachers' and Performers' branch of the same Subject, must pay the full fee in each Subject or branch.

Candidates entering for the two branches of Teacher and Performer must submit different selections at the two Examinations.

3. **Examinations in Scotland.** Special arrangements are now in force whereby candidates in Pianoforte have the option of being examined in Glasgow at *Christmas and Easter* in both the practical and theoretical sections of the Examination. Entries must be sent to the Secretary of the Royal Academy of Music, London, in accordance with the particulars given in paragraph 2, and should be accompanied by a remittance of **Six Guineas** for the whole examination or any part which includes the practical branch. The fee for each paper or for Aural Tests is **One-and-half Guineas**. Entries for subjects other than Pianoforte cannot be accepted for Examination in Glasgow.

No Examinations will be held in Glasgow in the September period.

Full particulars as to place of Examination can be ascertained about one month before the date fixed for examination.

4. Candidates who have entered for the September Examination will have the option of transferring their entry to the Christmas period on giving notice to the Secretary of their wish to do so not later than July 31st, but Candidates cannot be transferred from Christmas or Easter to the following Easter or September Examination, except under very special circumstances.

5. Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to, and received by, the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be returned or transferred. In all cases of re-entry the full fee must be paid.

6. Candidates for examination in London in Singing, Pianoforte and Violin at the Christmas period may indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

7. No Candidate in any Musical subject under 18 years of age and no Candidate in Elocution under 20 years of age will be permitted to enter for examination as a teacher. Diplomas issued prior to this regulation will, nevertheless, remain valid.

The Academy reserves to itself the power to refuse any entry for Licentiate Examination at its discretion.

8. All Candidates (except in Harmony, Elocution, Bandmastership, Theatrical Conductorship, and in Singing (Performers), and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., and F.R.C.O.) will be required to work a paper on Rudiments of Music, Musical Ornaments, and Harmony in 3 or 4 parts, embracing the Triads of the Major and Minor Key, and Dominant 7th (with the inversions of these chords). The paper may include the harmonisation in 3 or 4 parts of a simple melody, and of a Figured or Unfigured Bass; the addition of a second melodic part (with

occasional passing-notes) above or below one already given; also the writing of a simple melody of not more than two phrases.

N.B.—Any of the foregoing tests may include instances of Modulation to nearly-related keys.

9. All Candidates, with the exception of those in Harmony, Bandmastership, Aural Training, Voice Culture and Elocution, will be required to pass a simple *vivâ voce* examination on Aural Tests, further details of which, including specimen questions, will be found on page 7.

Candidates in Singing (Performers), unless they hold one of the above Diplomas, will be required to work a paper on Elements of Music and Musical Ornaments.

Candidates in Singing (Teachers), in addition to the Rudiments and Harmony paper, will be required to work a paper on the Physiology of the Voice (see page 11), whilst those in Pianoforte (Teachers) and Organ must also work an additional paper on Form and Teaching (see pp. 16 and 20).

Candidates in Pianoforte Accompaniment must also work a paper on the Art of Accompanying (see p. 30).

Candidates in Aural Training and in Voice Culture must work (in addition to the Rudiments and Harmony paper) the special one required for each subject (see pp. 31, 32 and 33).

Candidates in Elocution must work the paper specified on page 36.

Candidates claiming exemption from any portion of the paper work or from Aural Tests must send proofs in support of such claim with their form of entry.

There is no exemption from the paper on the Physiology of the Voice.

10. The paper work, except as mentioned below, may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous to, or the day after it. If two papers have to be worked they may be done on the same day, or on different days at the option of the Candidate. There will be two periods of paper work examination daily, starting at 10 a.m. and at 2 p.m. Three hours will be allowed for working each paper. The papers on the Physiology of the Voice, Pianoforte Accompaniment, Aural Training, Voice Culture, and Elocution must be worked on a day previous to the practical examination. Provided the necessary accommodation is available, Candidates may attend either the morning or afternoon period without notifying which period they select.

The results of the practical and paper work portions of the examination are posted to Candidates about a fortnight after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

11. Candidates who succeed in the practical branch are not required to undertake that portion of the Examination again. If such candidates fail in the paper work, or any

portion thereof or in Aural Tests, they may attend future Examinations in that portion in which they have been unsuccessful, on payment of a fee of one guinea for each paper and one guinea for Aural Tests.

Those who succeed in the Theory papers, but fail in the practical branch, will be exempt from again working the said papers. The same applies to the papers on Harmony, Bandmastership, the Art of Accompanying, the special papers on Aural Training, on Voice Culture, on Elocution, and on Form and Teaching for Pianoforte Candidates (Teachers) and Organ Candidates. This exemption applies only to Candidates at the September 1912 examination and later dates. Those succeeding in Aural Tests will at future examinations be exempt from that branch. The claim for exemption must be made on the entry form, but the full fee will nevertheless be payable by Candidates claiming it.

12. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Examiners, nor the Secretary is authorised to enter into correspondence as to the reasons for the results communicated to them.

13. In Pianoforte, Organ, and Orchestral Instruments, no particular system of performance or fingering is insisted upon; the Examiners judge entirely by results. Candidates are not restricted to any particular edition of the works chosen, except where such is expressly mentioned.

14. Candidates who satisfy the Examiners in all portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to begin practising the specified branch for which the Diploma is granted. The Diploma also states whether such competency be as a composer, performer, teacher, or conductor.

Licentiates have the exclusive right to append the letters **L.R.A.M.** to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October, March and June, be sent to the addresses given by the Candidates on their forms of entry.

L.R.A.M. WITH HONOURS.

15. Candidates who are successful in the **L.R.A.M.** Exams. in Pianoforte, Singing, Violin, Viola, 'Cello and Elocution, and who obtain the Special Diploma in Teaching Music given in connection with the Teachers' Training Course in the **R.A.M.**, are entitled to describe themselves as **L.R.A.M. (Honours)**.

The two Diplomas must be taken within nine terms. See special prospectus of the Teachers' Training Course.

16. Candidates who have satisfied the Examiners in any class of any subject will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates. To those entering for Paper Work Only, the total number of marks will be supplied without payment. Marks cannot be sent until about a month after completion of the examination.

17. The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

18. **Vivá Voce Examination on Aural Tests.**—Specimens of the questions which will be asked in this examination are given below. These tests will be given daily during the examination period from 11 to 1.30 and from 3 to 6. The maximum marks allotted for this subject are 100. Marks required to pass, 75.

SPECIMEN QUESTIONS.

All the following tests will first be played over, not more than three times, by the Examiner, on the Pianoforte, and the notes required to be sung will be well within the vocal compass of the Candidate.

Candidates will be required :—

- 1.—To recognise major, minor, diminished and augmented triads and their inversions, and to hum, sing or play, and also to name any note of the three sounded simultaneously.

N.B.—The chord will be played in close position, and the names of the notes will be required from the Candidate only after one note of the triad has been named by the examiner.

- 2.—To hum, sing, or play (from memory) a short musical phrase and to name the notes of any portion of the passage after the keynote has been played.

- 2A.—To hum, sing, or play (from memory) the upper or the lower part of a two-part passage, whose length shall not exceed six notes.

- 3.—To clap or tap a short rhythmical passage of reasonable difficulty, played on the piano, to describe the note-lengths or rests of any portion thereof and to name the time.

- 4.—To name perfect, plagal, interrupted, and imperfect cadences found in simple phrase-construction, and to describe the chords forming any cadence given.

N.B.—Inverted cadences will not be required.

19. Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper. (Each number indicates a separate paper, and alternative numbers should be given when ordering, in case any papers are out of print.)

It is requested that all orders for papers should be accompanied

at the rates prices given below

by a remittance to cover cost. In the event of papers quoted being out of print cash will be refunded :

RUDIMENTS OF MUSIC, Ornaments and Harmony:—

Nos. 28 (Christmas), 1913; 31 and 32 (Christmas), 1914; 35 and 36 (Christmas), 1915; 37 (September), 1916; 76 and 77 (Christmas), 1922; 82, 83, and 84 (Christmas), 1923; 85, 86, and 87 (Easter), 88, 89, and 90 (September), 92 and 93 (Christmas), 1924; 94, 95, and 96 (Easter), 97, 98 and 99 (September), 1, 2 and 3 (Christmas), 1925.

ELEMENTS PAPERS for Vocalists (Performers):—

Nos. v²⁶ (1922); v²⁷, v²⁸ (1923); v²⁹, v³⁰, and v³¹ (1924), v³², v³³ and v³⁴ (1925).

FORM AND TEACHING (for Pianoforte Teachers):—

G³ (September), H¹ and H³ (Christmas), 1916; M¹, M², and M³ (September), 1919; R² and R³ (Christmas), 1921; T¹, T², and T³ (Christmas), 1922; V¹, V² and V³ (Christmas), 1923; W¹, W², and W³ (Easter), X¹ and X² (September), Y¹, Y², and Y³ (Christmas), 1924; Z¹, Z², and Z³ (Easter), A¹, A² and A³ (September), B¹, B² and B³ (Christmas), 1925.

PAPERS FOR ORGAN CANDIDATES:—

On Practical Teaching.

E (1907). H (1910). I (1911). J (1912). K (1913). L (1914). M (1915). N (1916). O and P (1920). Q. (1921). R. (1922). S (1923). T and U (1924). V (1925).

Tests in Score Reading.

Nos. 4 (1910), 5 (1911), 6 (1912), 7 (1913), 8 (1914), 9 (1915).

AURAL TRAINING AND SIGHT-SINGING:—

(a) Theoretical Tests.

Nos. 1, 2 (1921); 3 (1922); 5, 6 (1923); 7, 8, and 9 (1924); 10, 11 and 12 (1925).

(b) Practical Tests.

Nos. 1 and 2 (1924); 3, 4 and 5 (1925).

VOICE CULTURE AND CLASS-SINGING:—

(a) Theoretical Tests.

Nos. 3, 4 (1923); 5, 6, and 7 (1924); 8, 9 and 10 (1925).

(b) Practical Tests.

Nos. 1 and 2 (1924); 3, 4 and 5 (1925).

ELOCUTION:—

Nos. 5, 6, 1918; 7, 8, 1919; 16, 17, 1923; 18, 19, 20 (Performer), 21 (Teacher), 22 (Teacher), 22a (Performer), 23a (Performer) (1924); 25, 26 (Teacher), 24a, 25a, 26a (Performer), 1925.

ALSO

HARMONY:—The Examination Papers of 1915, 1919, 1920, 1921, 1922, 1923, and (Easter and Christmas) 1924 (1s. each

paper). Christmas, 1925.—Harmony and Counterpoint Papers. Part I., price 6d., and Part II., price 6d.

SINGING:—Diatonic and Chromatic Studies for Vocalists (Performers), price 1s.; and Singing Exercises (Teachers), price 6d.

BANDMASTERSHIP AND THEATRICAL CONDUCTORSHIP:—1911, 1912, 1914, 1915, 1917, 1920, 1921, 1922, 1923, and (Easter and Christmas) 1924 (1s. each paper). Christmas, 1925.—Bandmastership Paper, price 6d.; Theatrical Conductorship Paper, price 6d.; and Elements Paper, price 6d.

PIANOFORTE ACCOMPANIMENT:—Nos. 7, 1921; 8, 1922; 9, 1923; 10, 11, and 12, 1924; 13, 14 and 15, 1925 (1s. each paper).

AURAL TESTS (September 1923), price 3d.

The Papers on the "Organs employed in Singing," Questions on "Touch," the "Fingering" Tests, and "Sight Reading" Tests, are not published.

Papers supplied to order cannot be exchanged.

Examinations are held in the following Subjects:—

*HARMONY, COUNTERPOINT, AND COMPOSITION.

Examiners.—A. J. GREENISH, Mus. D. Cantab., F.R.A.M.; STEWART MACPHERSON, F.R.A.M.; and H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; WILLIAM WALLACE, F.R.A.M.

Class 1.—COMPOSERS.

Candidates will be required:—

- 1.—To submit, on entering their names, a Composition consisting of a piece of some extent, written for either voices or instruments, or for both, such as the writer shall consider to afford a fair sample of his or her musical and technical powers.

* * Any candidate whose composition has been approved, but who fails in any other part of the whole examination, may enter again (at a subsequent period) without submitting a second composition.

- 2.—To work a paper in Harmony and Counterpoint (vocal and instrumental) and in Orchestration.

* * This paper may include (*inter alia*) the harmonization of a moderately difficult melody (for voices, strings or the pianoforte); the setting of a stanza of poetry for a solo voice with pianoforte accompaniment, or for unaccompanied vocal quartet; a test in double (or invertible) counterpoint at the 8ve or 15th; the orchestration of a short passage; the writing of a Canon and a portion of a Fugue.

N.B.—The paper will be divided into two portions, one to be worked in the morning, and one in the afternoon. The tests in Harmony and Counterpoint will be in not more than four parts, with the exception of one example of vocal writing in *five* parts.

3. To attend a *vivâ voce* examination, at which they will be expected:—

- (a) To answer questions upon the compass and capabilities of voices and instruments;
- (b) To answer questions upon the growth of instrumental music during the 18th and 19th centuries, and in particular to show a critical knowledge of Mozart's Symphony in G Minor (Köchel, No. 550);
- (c) To play from vocal score (including the use of the C clef and from figured or unfigured bass;
- (d) To harmonise a melody at the pianoforte and similarly to complete an unfinished musical sentence, and to modulate.

* * The *vivâ voce* examination will last about half an hour.

* Entries in this subject will be accepted only for the Christmas and Easter periods.

HARMONY, COUNTERPOINT, AND COMPOSITION.—*Continued.*

Class 2.—TEACHERS.

Candidates in this class will be required to undergo the tests prescribed under (2) and (3) of the examination for composers (Class 1), with the exception of the setting to music of a stanza of poetry and the Orchestration.

They will *not* be expected to submit a composition of their own, but in lieu thereof will further be called upon (in the course of the *vivâ voce* examination)—

- (1) To answer questions upon the teaching of Harmony, Counterpoint and Musical Form (including the criticising and correction, at the pianoforte, of faulty exercises);
- (2) To analyse the form of an instrumental movement, a copy of which will be handed to each candidate thirty minutes before the time of this examination.

*** The *vivâ voce* examination in Class 2 will last about three-quarters of an hour.

N.B.—Candidates in *both* classes will be required to write from dictation: (a) a short melody of moderate difficulty; (b) a test in two melodic parts; (c) a short passage of four-part harmony consisting of triads, Dominant 7ths and 9ths (with their inversions), and simple Unessential notes; (d) examples of Modulation.

They will also be expected to identify extracts from *well-known* compositions played by the Examiner.

An Examiner will give these Dictation and Identification tests either before or after the *vivâ voce* examination. Candidates in Subject I. (in both classes) will be exempted from the Aural Tests specified on pp. 5 and 7.

The maximum marks obtainable will be:—

(CLASSES I and II.)

	Marks.	
Harmony and Counterpoint Paper	Part 1	100
	Part 2	100
<i>Vivâ voce</i>	...	100
Dictation and Identification Tests	...	100

75 marks required to pass in each Section. Candidates failing in any of the above Sections may attend a subsequent examination on payment of a fee of five guineas for the whole examination, or practical part (*vivâ voce*) only; or of one guinea for each paper (Part I. or Part II.), and one guinea for Dictation and Identification Tests.

SINGING.

The Board will be constituted from the following:—HENRY BEAUCHAMP, Hon. R.A.M.; ETHEL BILSLAND, F.R.A.M.; JOHN BOOTH, Hon. R.A.M.; F. PERCIVAL DRIVER, A.R.A.M.; EDWARD ILES, Hon. R.A.M.; J. FREDERICK KEEL, F.R.A.M.; FREDERIC KING, Hon. R.A.M.; EVELYN LANGSTON, A.R.A.M.; AGNES LARKCOM, F.R.A.M.; THOMAS MEUX, Hon. R.A.M.; SELINA PITT

SINGING.—*Continued.*

SOPER, F.R.A.M.; MARCUS THOMSON, F.R.A.M.; MARY WILSON, F.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

It is expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on:—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.
- 8.—Phrasing, expression and knowledge of vocal works, illustrating various styles of singing for each class of voice.

To sing: a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Performers on pages 14 and 15, and Singing Exercises, copies of which will be given them on entering their names, or may be purchased at the Academy at any time (price 6d.).

To sing a piece at sight.

To play on the pianoforte an accompaniment of some vocal piece to be chosen by the Examiners.

Special Braille tests are provided for blind candidates.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To attend the Aural Tests examination (see pp. 5 and 7).

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates

SINGING.—*Continued.*

may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

Candidates are required to provide their own accompanists.

The marks obtainable in this class are as follows :—

TEACHERS.					Maximum Marks.
1. Paper Work on the Physiology of the Voice	...	...	...	...	8
2. Voice Production, Breath Control and Blending of Registers	...	...	...	...	16
3. Correction of Faults	...	...	...	...	8
4. Pronunciation and Diction	...	...	...	...	12
5. Phrasing, Expression and Tone Colour	...	...	...	...	12
6. Teaching of Recitatives	...	...	...	...	8
7. Performance of Vocal Pieces and Exercises	...	...	...	...	8
8. Knowledge of Vocal Works	...	...	...	...	8
9. Reading at Sight and Accompaniment	...	...	...	...	8
10. Examiners' general impression of Candidate's capability as a Teacher	...	...	...	...	12
Total					100

75 Marks required to pass.

PERFORMERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests :—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

To prepare three pieces, one from each list for their respective voices, and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The selected pieces may be transposed a semitone or a tone higher or lower.

Candidates must sing a Recitative, but should neither of their selected Pieces be associated with one, then the Recitative connected with any other piece in either list may be chosen.

One piece must be sung from memory.

Candidates are recommended to bring 2 copies of each of the songs.

To sing a piece at sight. (Special Braille tests are provided for Blind Candidates.)

To work a paper on Elements of Music, and to attend the Aural Test Examination.

The pitch used at this examination is the Normal Diapason.

Candidates are required to provide their own accompanists.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

SINGING.—Continued.

SOPRANO and MEZZO-SOPRANO.

LIST A.

RECIT.	"Sorta è la notte!"	} (Ernani) (Ascherberg)	... ..	Verdi
ARIA.	"Ernani! involami"			
ALLEGRO.	"Tutto sprezzo"	} (Creation) (Novello)	... ..	Haydn
RECIT.	"And God said"			
AIR.	"With verdure clad"	} (L'Allegro il pensieroso) (Novello)	... ..	Handel
RECIT.	"First and chief"			
AIR.	"Sweet bird"	} (La Cenerentola) (Ascherberg)	... ..	Rossini
RECIT.	"Ah! Prence!"			
ARIA.	"Nacqui all'affanno"	} (Gli Ugonotti) (Ascherberg)	... ..	Meyerbeer
RECIT.	"Nobil Signor"			
ARIA.	"Aye, be it so!"	} (Alexander Balus)	... ..	Handel
RECIT.	"Mighty love now calls to arm"			

LIST B.

SONG.	"Lady! thou Queen of Israel!"	(Judith) (Novello)	... ..	Parry
SOLO.	"The Lord is good"	(Dream of Jubal) (Novello)	... ..	A. C. Mackenzie
ARIA.	"Break and die, thou dearest heart"	(The Passion—St. Matthew) (Novello)	... ..	Bach
RECIT.	"How tranquilly I slumbered"	} (Der Freischütz)	... ..	Weber
ARIA.	"Softly sighing"			
SONG.	"Fair spring is returning"	(Samson and Delilah) (Durand)	... ..	Saint-Saëns
SONG.	"Air des Adieux"	("God's will be done") (Joan of Arc)	... ..	Tchaikowsky
	(Schott)	... ..	... ..	

LIST C.

SONG.	"It was a lover and his lass"	(Boosey)	... ..	Eric Coates
SONG.	"By Rhine's fair waters"	(Schott)	... ..	Liszt
SONG.	"Where the bee sucks"	(Novello)	... ..	Sullivan
SONG.	"The Novice"	("Die junge Nonne") (Oxford University Press)	... ..	Schubert
SONG.	"Zueignung"	(Curwen—Universal Ed.)	... ..	R. Strauss
SONG.	"Dream Valley"	(Winthrop Rogers)	... ..	R. Quilter

CONTRALTO.

LIST A.

AIR.	"Thou, Lord, alone dost crown"	(Augener)	... ..	Bach
SONG.	"Furibondo spira il vento"	(Ascherberg)	... ..	Handel
RECIT.	"Most cruel decree"	} (Theodora) (Novello)	... ..	Handel
AIR.	"The raptur'd soul"			

LIST B.

RECIT.	"Allez!"	} (Iphigenia in Aulis)	... ..	Gluck
ARIA.	"Armez vous d'un noble courage"			
SONG.	"Ah! rendimi"	(Mitrane) (Ascherberg)	... ..	Rossi
SONG.	"In questa tomba oscura"	(Ascherberg)	... ..	Beethoven
RECIT.	"Sposa!"	} (Orfeo) (Ascherberg)	... ..	Gluck
ARIA.	"Che farò senza Euridice!"			

LIST C.

SONG.	"Winter"	(The Window) (J. Williams)	... ..	Sullivan
SONG.	"Fear no more the heat o' the sun"	(Curwen)	... ..	Walford Davies
CRADLE SONG.	"Faint sounds of moaning"	(Songs and Dances of Death) (Bessel)	... ..	Moussorgsky

SINGING.—Continued.

TENOR.

LIST A.

RECIT.	"My griefs for this"		
AIR.	"Why does the God of Israel sleep?"	(Samson) (Novello)	Handel
CAVATINA.	"Ecco ridente in Cielo"	(Il Barbiere) (Ascherberg)	Rossini
AIR.	"Tell fair Irene"	(Atalanta) (Handel's Opera Songs)	
	(Boosey)	...	Handel

LIST B.

ROMANCE.	"Neath the Almond Tree"	(Euryanthe) (Augener)	Weber
RECIT.	"Tombe degl' avi miei"	(Lucia di Lammermoor)	
CAVATINA.	"Fra poco a mericovero"	(Boosey)	Donizetti
SONG.	"Where is the crown"	(The Martyr of Antioch)	
	"Come, Margarita, come"	(Chappell)	Sullivan

LIST C.

SONG.	"In the dawn"	(Boosey)	Edward Elgar
SONG.	"Wie bist du, meine Königin"	(Lengnick)	Brahms
SONG.	"Hugh's song of the road"	(Curwen)	Vaughan Williams

BARITONE and BASS.

LIST A.

ARIA.	"Nasce al bosco"	(Ezio) (Handel's Opera Songs) (Boosey)	Handel
RECIT.	"And thus let happy Egypt's king"	(Alexander Balus)	
AIR.	"Thrice happy the monarch"	(Ascherberg)	Handel
RECIT.	"At last the bounteous sun"	(The Seasons)	
AIR.	"With joy the impatient husbandman"	(Novello)	Haydn
AIR.	"Mark, O my heart"	(Augener)	Bach

LIST B.

RECIT.	"Gioco di rea fortuna!"	(Don Sebastiano) (Ascherberg)	Donizetti
ARIA.	"O Lisbona"		
RECIT.	"From the rage of the tempest"	(Boosey)	Handel
AIR.	"Hear me, ye winds and waves"		
ARIA.	"Vulcan's Song"	(Philémon et Baucis) (Boosey)	Gounod
RECIT.	"Tutto è deserto"	(Il Trovatore)	
SCENA ED ARIA.	"Il balen del suo sorriso"	(Boosey)	Verdi

LIST C.

SONG.	"Don Juan's Serenade"	(J. Williams)	Tchaikowsky
SONG.	"La belle dame sans merci"	(Augener)	Stanford
SONG.	"And so I made a Villanelle"	(Elkin)	Cyril Scott
SONG.	"The Sweepers"	(The Fringes of the Fleet) (Enoch)	Edward Elgar
SONG.	"To the Lyre"	("An die Leyer") (Augener)	Schubert

The marks obtainable in this class are as follows:—

Maximum Marks.

1.	Quality and Volume	8
2.	Production, including Breath Control and Blending of Registers	12
3.	Correctness of Intonation	8
4.	Vocalisation and Flexibility (including Excellence of Scales, Arpeggios, Shakes, etc.)	8
5.	Distinctness and Correctness of Pronunciation	8
6.	Phrasing, Expression and Variety of Tone	8
7.	Accuracy, Rhythm, Time and Accent	8
8.	Recitative	8
9.	Interpretation	12
10.	Reading at Sight	8
11.	Examiners' General Impression of Candidate's Capability as a Performer	12

Total 100

75 Marks required to pass.

PIANOFORTE.

The Boards will be constituted from the following:—
 CARLO ALBANESI, Hon. R.A.M.; VICTOR BOOTH, F.R.A.M.;
 YORK BOWEN, F.R.A.M.; AMBROSE COVIELLO, F.R.A.M.; HAROLD
 CRAXTON, Hon. R.A.M.; ISABEL GRAY, A.R.A.M., WELTON HICKIN,
 F.R.A.M.; W. J. KIPPS, F.R.A.M.; T. B. KNOTT, F.R.A.M.;
 VIVIAN LANGRISH, F.R.A.M.; DÉSIÉE MACEWAN, A.R.A.M.; DORA
 MATTHAY, F.R.A.M.; FREDERICK MOORE, F.R.A.M.; BRIAN NASH,
 A.R.A.M.; JOHN PAUER, Hon. R.A.M.; CLAUDE POLLARD, F.R.A.M.;
 CHAS. F. REDDIE, F.R.A.M.; FELIX SWINSTEAD, F.R.A.M.;
 LAWRENCE TAYLOR, A.R.A.M.; EGERTON TIDMARSH, A.R.A.M.;
 PERCY WALLER, Hon. R.A.M.; SEPTIMUS WEBBE, F.R.A.M.;
 CUTHBERT WHITEMORE, F.R.A.M.

In this subject, Teachers and Performers have separate lists of pieces and a distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

- I. They must be prepared to play the whole or portions of a piece of their own selection from each of the three lists on pages 18 and 19 (three pieces in all).
- II. To play at sight the whole or portions of a piece selected by the Examiners.

No particular method or school of performance is favoured, provided the results are satisfactory. Musical intelligence and initiative are the essentials.

- III. To play (from memory) all or any of the following scales and arpeggios:—

(a) Major and harmonic minor scales, the hands commencing a third, sixth, octave, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an octave apart.

(b) Major, harmonic minor and chromatic scales (minor thirds only) in double thirds in similar motion only.

(c) Major, harmonic and melodic minor, and chromatic scales in double octaves in similar motion, the hands commencing an octave apart. Scales in double octaves in contrary motion in *major* keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position of the chord.

PIANOFORTE.—*Continued.*

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch; either finger or hand (wrist) *staccato* will be accepted:—four octaves in similar motion and two octaves in contrary motion, except scales in double octaves, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion to begin on the lowest notes, and those in contrary motion to begin with the hands at their closest point.

All good methods of fingering will be accepted.

- IV. Candidates will be questioned on the teaching of the laws and facts of Touch and Technique, including the physical condition and action of the arm, hand and fingers, and their control in playing; on the application of these laws in Interpretation generally, and particularly as to Tone, Time and Duration.

Also, they will be required to illustrate the various points raised, by playing excerpts from the tests given for fingering, and from the pieces brought for their examination. An elementary knowledge of the mechanism of the Pianoforte is also required.

- V. Also to indicate the fingering for typical passages selected by the Examiners and to answer questions on the principles exemplified therein. Candidates are given an opportunity of studying a paper of Tests in Fingering at a Keyboard for half-an-hour before their practical examination.

- VI. To work a paper on the general principles of Form, as exemplified in pianoforte compositions; on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. Questions may be asked to elicit the Candidate's knowledge of pianoforte compositions suitable for young pupils (of a standard similar to the Associated Board's School Examinations of Music), particularly those of British Composers. Three hours will be allowed for working this paper, and in order to pass, a Candidate must secure 75 per cent. of the total number of marks obtainable.

- VII. To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

- VIII. Aural Tests (see page 7).

Blind Candidates.—Those who are acquainted with Braille notation will be permitted to study the Sight-reading and Fingering tests at a sounding pianoforte for one hour before their practical examination, and to take these tests into the Examination rooms.

BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth in their respective classes, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

PIANOFORTE.—*Continued.**The Examination will last about half-an-hour.*

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.—FOR TEACHERS ONLY.

*PRELUDE and FUGUE in E, No. 9, Book I., from 48 P. & F.	...	J. S. Bach
*PRELUDE and FUGUE in F sharp, No. 13, Book I., from 48 P. & F.	...	J. S. Bach
*PRELUDE and FUGUE in G, No. 15, Book I., from 48 P. & F.	...	J. S. Bach
*PRELUDE and FUGUE in B minor, No. 24, Book I., from 48 P. & F.	...	J. S. Bach
FANTASIE No. 1, in C minor	{ (Peters Ed., No. 212, pages 4, 5, 6, 7).	J. S. Bach
FUGUE No. 1, in D minor		
FUGUE in F minor, from "Gradus ad Parnassum" (No. 43, Peters Ed., 147b or Augener Ed., 8095b)	...	Clementi

LIST B.—FOR TEACHERS ONLY.

SONATA in C, Op. 2, No. 3 (whole work)	...	Beethoven
SONATA in C minor, Op. 13 (Pathétique) (whole work)	...	Beethoven
SONATA in A flat, Op. 26 (whole work)	...	Beethoven
SONATA in G, Op. 31, No. 1 (whole work)	...	Beethoven
SONATA in F sharp, Op. 78 (whole work)	...	Beethoven

LIST C.—FOR TEACHERS ONLY.

INTERMEZZO CARACTERISTIQUE in F minor, Op. 36, No. 12 (Augener)...	Arensky
A HILL TUNE (Murdoch)	Arnold Bax
THE FOUNTAIN, No. 3, from "Three Musical Sketches"	Sterndale Bennett
PRELUDE in G minor, Op. 17, No. 22 (Belaieff)	Felix Blumenfeld
BARCAROLLE, No. 3, from Second Suite (Anglo-French Co.)	York Bowen
CAPRICCIO in F sharp minor, Op. 76, No. 1	Brahms
INTERMEZZO in A minor, Op. 118, No. 1	Brahms
WALTZER, Op. 39, Nos. 1 and 2	Brahms
ROSEMARY, No. 2, from Three Sketches (Winthrop Rogers)	Frank Bridge
PRELUDE in G minor, No. 1, from Three Preludes (Augener)	Adam Carse
TOCCATA in C minor, Op. 39 (Enoch)	Chaminade
PRELUDE in A flat, Op. 28, No. 17	Chopin
NOCTURNE in F sharp minor, Op. 48, No. 2	Chopin
POLONAISE in E flat minor, Op. 26, No. 2	Chopin
MAZURKA in F sharp minor, Op. 59, No. 3	Chopin
PRELUDE in F sharp, No. 4, from Nine Preludes (Anglo-French Co.)	Paul Corder
THE KING'S HUNT (Anglo-French Co.), Dr. John Bull Arranged by Harold Craxton	
BRUYÈRES, No. 5, from Preludes, Book II. (Durand)	Debussy
DANSEUSES DE DELPHES, No. 1, from Preludes, Book I. (Durand)	Debussy
TOCCATA, Op. 17, No. 2 (Simrock)	E. von Dohnányi
NAIADS, No. 6, from Pictures from Greece (Augener)	H. Farjeon
NOCTURNE, No. 4, in E flat, Op. 36 (Hamelle)	Fauré
PRELUDE, Op. 3, No. 1, from Three Preludes (Ashdown)	Ivor Foster
NOEL (Forsyth Bros.)	Balfour Gardiner
AIR, No. 4, from Holberg Suite, Op. 40	Grieg
SCHERZO "Fireflies," No. 3, from A Summer Pilgrimage (J. Fisher)	Arthur Hinton
MARSEILLES, No. 10, from Impressions of a Tour, Op. 49 (Ricordi)	Joseph Holbrooke
APRIL, No. 1, from Two Pieces (Augener)	John Ireland
ARIETTA, arranged by C. Palumbo (Augener)	Leonardo Leo
BELLS, No. 5, from Impressions (Anglo-French Co.)	Leo Livens
CAPRICE in E, Op. 33, No. 2	Mendelssohn
AIR, from Suite in G, Op. 50, No. 2 (Peters)	Moszkowski

* Associated Board Edition recommended.

PIANOFORTE. LIST C.—FOR TEACHERS ONLY.—Continued.

SCHERZINO, No. 3, from Album de Mai, Op. 10 (Ashdown) ...	Paderevski
NOCTURNE in B flat, Op. 16, No. 4 (Ashdown) ...	Paderevski
"EN ROUTE," Concert Study (Chester) ...	Palmgren
ELIZABETH No. 2, from Shulbrede Tunes (Augener) ...	Parry
STAUB, No. 1, from 12 Genrestücke, Op. 17 (Hainauer) ...	Poldini
SUMMER EVENING, No. 2, from Three Pieces, Op. 16 (Hawkes) ...	Roger Quilter
PRELUDE in G flat, Op. 23, No. 10 (Gutheil) ...	Rachmaninov
PRELUDE in F, Op. 32, No. 7 (Gutheil) ...	Rachmaninov
MINUET ON THE NAME OF HAYDN (Durand) ...	Ravel
CRÉPUSCULE D'ÉTÉ, No. 1, from En Bretagne, Op. 13 (Durand) ...	Rhené-Baton
KREISLERIANA, Op. 16, No. 4, in B flat ...	Schumann
INTERMEZZO in E minor, Op. 4, No. 2 ...	Schumann
PIERROT RÉVEUR, Nocturnette, No. 5, from Carnaval Mignon, Op. 48 (Simrock) ...	Schütt
TWO PRELUDES, Op. 11, No. 13 and Op. 13, No. 2 (Belaieff) ...	Scriabin
NENIA, No. 3, from Four Pieces, Op. 18 (Schott) ...	Sgambati
No. 1 in E flat, from Five Pieces, Op. 24 (Peters Ed., 2806a) ...	Sinding
PRELUDE in C, No. 6, from Seven Preludes (Ricordi) ...	Felix Swinstead

PERFORMERS' EXAMINATION.

Candidates entering as PERFORMERS must fulfil the requirements for TEACHERS, excepting that they will be exempt from working the paper on Form and Teaching, and from scales, arpeggios, fingering tests and questions on touch. One of the three test pieces, at least, must be played from memory. In addition, they must prepare a piece of their own choice, which need not be from one of these lists, but which must be of a similar standard to those given in List C. The Examiners have, of course, the option of hearing the whole or any portions of the pieces chosen. This examination consists of the performance tests, sight-reading tests, aural tests and the paper on Rudiments and Harmony only. A concert standard of performance is required. No particular method or school of performance is favoured, provided the results are satisfactory.

The Examination will last about half-an-hour.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.—FOR PERFORMERS ONLY.

*PRELUDE and FUGUE in C sharp minor, No. 4, Book I., from 48 P. & F.	J. S. Bach
*PRELUDE and FUGUE in F sharp minor, No. 14, Book II., from 48 P. & F.	J. S. Bach
*PRELUDE and FUGUE in B, No. 23, Book II., from 48 P. & F.	J. S. Bach
TOCCATA CON FUGA in E minor, No. 1, from Four Toccatas (Peters Ed. 210)	J. S. Bach
TWO CHORAL PRELUDES, No. 3, Book I., in G minor, No. 8, Book II., in G (Breitkopf & Härtel)...	Bach-Busoni
INTRODUCTION and FUGUE from Prelude, Choral and Fugue (from "Poco Allegro," page 10 to end) (Enoch)...	César Franck

LIST B.—FOR PERFORMERS ONLY.

SONATA in F minor, Op. 57 (Appassionata) (whole work) ...	Beethoven
SONATA in B flat, Op. 106 (Hammerklavier) (last two movements) ...	Beethoven
SONATA in E, Op. 109 (whole work) ...	Beethoven
VARIATIONS ON A THEME OF DIABELLI, Nos. 2, 3, 4, 6, 10, 12, 16, 17, 18, 23, 24, 26, 27, 28, 31, 32, 33 ...	Beethoven

* Associated Board Edition recommended.

PIANOFORTE.—LIST C.—FOR PERFORMERS ONLY.

TOCCATA (Murdoch)	Arnold Bax
VARIATIONS ON A THEME BY PAGANINI, Op. 35, Book I.	Brahms
ECSTASY, No. 2, from Three Poems (Augener)	Frank Bridge
PRELUDE in F sharp minor, Op. 28, No. 8	Chopin
SECOND MOVEMENT from Concerto in E minor, Op. 11	Chopin
TWO STUDIES in F minor and D flat, from Three Posthumous Studies	Chopin
SARABANDE and TOCCATA from Prélude, Sarabande, Toccata (Lafleur)	Debussy
POISSONS D'OR, No. 3, from Images (Durand)	Debussy
WALTZ FROM THE BALLET "NAILA," by L. Delibes (Rózsavölgyi & Co.)	Debussy
<i>Arranged by E. von Dohnányi</i>	
RHAPSODY, No. 1, in G minor, from Four Rhapsodies, Op. 11 (Doblinger)	E. von Dohnányi
EQUINOX (Augener)	John Ireland
TEMPÊTE, Etude No. 6, from 12 Etudes, Op. 11 (Zimmermann)	Liapounov
SONETO DI PETRARCA, No. 104	Liszt
LIEBESLEID (Love's Sorrow) (C. Fischer)	Kreisler-Rachmaninov
PRELUDE in E flat minor, Op. 23, No. 9 (Gutheil)	Rachmaninov
TOCCATA, No. 6, from Le Tombeau de Couperin (Durand)	Ravel
ALBORADA DEL GRACIOSO, No. 4, from Miroirs (Demets)	Ravel
PRÉAMBULE, Chopin, Pause and Marche, from Carnaval, Op. 9	Schumann
ETUDES, Nos. 11 and 12, from Etudes Symphoniques, Op. 13	Schumann
POLONAISE in B flat minor, Op. 21 (Belaieff)	Scriabin
STUDY in D sharp minor, Op. 8, No. 12 (Belaieff)	Scriabin
VALE-CAPRICE, No. 1, "Moths" (Augener)	Strauss-Tausig

The marks obtainable in this subject are as follows:—

TEACHERS' EXAMINATION.

	Maximum Marks.
List A	12
" B	24
" C	12
Reading	12
Scales and Arpeggios	8
Fingering Typical Passages	8
Questions on Touch	12
Examiners' Impression of Candidate's general } Capabilities as a Teacher	12
Total	100

75 marks required to pass.

PERFORMERS' EXAMINATION.

	Maximum Marks.
List A	16
" B	32
" C	16
Reading	12
Own Selection	12
Examiners' Impression of Candidate's general } Capabilities as a Performer	12
Total	100

75 marks required to pass.

ORGAN.

Examiners.—G. D. CUNNINGHAM, F.R.A.M.; CHARLES MACPHERSON, Mus. D. Dunelm, F.R.A.M.; STANLEY MARCHANT, Mus. D. Oxon., F.R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required :—

To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).

To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score, including C clefs for alto and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.

To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on the teaching of Choir Training. To attend the Aural Tests examination (see pp. 5 and 7).

To work a Paper embracing questions on Form; on Pupil Treatment; the Practical Teaching of the Organ; and the Mechanism and Stops usually found in an English Organ of three manuals; and to show knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. The paper work may be done on the same day as the practical, or, if the Candidate so prefer, on the day previous to, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. Three hours will be allowed for working this paper, and in order to pass, a Candidate must obtain 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn-tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will be required further to transpose the same into any key the Examiners may name; to harmonise a given melody; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time); to extemporise on a given subject; and to modulate.

The *vivâ voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

ORGAN.—*Continued.*

The Examination will last about half-an-hour.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

SONATA, I. (Peters Ed., Vol. I.)	Bach
FANTASIA and FUGUE in G minor (Peters Ed., Vol. II.)	Bach

LIST B.

PIÈCE HEROÏQUE, No. 3, from Three Pièces (Durand)	César Franck
CHORAL PRELUDE on "Hanover," No. 7, from Seven Chorale Preludes (Second Set) (Novello)	C. H. H. Parry

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A	16
" B	12
Transposition	8
Vocal Score Reading	8
Harmonisation of Melody	8
Harmonisation of Unfigured Bass... ..	8
Extemporisation	8
Sight-reading	8
Modulation	8
<i>Vivâ Voce</i>	8
Examiners' General Impression of Candidate's } Capabilities }	8
Total	100

75 marks required to pass.

ORCHESTRAL INSTRUMENTS.

Examiners.—SPENCER DYKE, F.R.A.M.; JAMES T. LOCKYER, A.R.A.M.; LIONEL TERTIS, F.R.A.M.; H. WESSELY, Hon. R.A.M.; ROWSBY WOOF, F.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; HERBERT WALENN, F.R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; J. SOLOMON, F.R.A.M.; ALBERT E. MATT; GWENDOLEN MASON, F.R.A.M.; HAYDN P. DRAPER; WILFRED JAMES; AUBREY BRAIN; LÉON GOOSSENS.

In this subject all Candidates will be required to work the paper on Rudiments of Music and Harmony, etc., specified on page 4 and to attend the Aural Tests Examination (see pp. 5 and 7).

Teachers' Examination. Candidates must be prepared to play the whole or portions of a piece of their own selection from Lists A, B, and C for their respective instruments (three pieces in all). They will also be required to answer questions on the form, treatment and tonality of the pieces selected, also on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes.

Performers' Examination. Candidates entering as Performers must fulfil the requirements for Teachers, but instead of the *vivâ voce* questions they will be required to play List D. They will be expected to

ORCHESTRAL INSTRUMENTS.—*Continued.*

show a concert standard of proficiency *and to play their Concerto from memory.*

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

VIOLIN.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

CAPRICE, No. 9, in A, from 12 Caprices (Augener)	Rovelli
CAPRICE, No. 5, in B flat, from 7 Caprices d'Artists (Augener) ...	H. Wessely
ETUDE, No. 11 in G minor, from 20 Etudes, Op. 73 (Costallat) ...	Dancla
ETUDE, No. 3, in E flat, from 12 Etudes (Peters)	Rode

LIST B.

SONATA, No. 1, in D minor (first movement) (Augener)	John Ireland
LEGEND (Augener)	Arnold Bax
SONATA in B flat, No. 15 (J. Williams) (whole work)	Mozart
SONATA in A, Op. 100 (first and second movements) (Lengnick) ...	Brahms
SONATA, No. 10, in G, Op. 96 (last movement)	Beethoven

LIST C.

CONCERTO in B minor (first movement) (Novello)	Edward Elgar
CONCERTO, No. 2, in D minor, Op. 44 (first movement) (Lengnick) ...	Bruch
CONCERTO, No. 13, in D (whole work)	Kreutzer
CONCERTO, No. 2, in E (whole work)	Bach
CONCERTO ROMANTIQUE, Op. 35 (first and second movements) (Heugel)	Godard

LIST D.—PERFORMERS ONLY.

PRELUDE and GAVOTTE & RONDO, from Solo Sonata, No. 6, in E (unaccompanied) (J. Williams)	Bach
---	------

All Candidates in this instrument will be examined as to their sense of pitch and questioned on the fingering of selected passages on the violin, and will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing (one or three octaves in a bow).

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves) (either one or two bows to each octave).

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with slurred bows only (one or three octaves in a bow).

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing three octaves in a bow).

VIOLA.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

SONATA in E flat, Op. 120, No. 2 (first and second movements) (Simrock)	Brahms
SONATA, No. 2, in F (second and third movements) (Schott)	York Bowen
SERENADE SONATA in F minor (first and second movements) (J. Williams)	Richard H. Walthew

ORCHESTRAL INSTRUMENTS.—*Continued.*

LIST B.

PHANTASY, Op. 4 (Schott)	...	...	...	...	...	B. J. Dale
CONCERTO in A (Clarinet) (first and second movements) (André)	...	...	...	...	...	Mozart
CONCERTO in G minor (first and second movements) (Schott)	...	...	...	...	...	Cecil Forsyth

LIST C.

ETUDE, No. 16, in A (Menuett) from 20 Etudes, Op. 36 (Kistner)	Palaschko
--	-----------

LIST D.—PERFORMERS ONLY.

ALLEMANDE and SARABANDE from Suite No. 4, in E flat, from Six Suites for 'Cello, arranged for Viola by Svečenski (Schirmer) (unaccompanied)	...	...	...	...	...	Bach
---	-----	-----	-----	-----	-----	------

All major and melodic and harmonic minor scales in three octaves, slurred bowing, excepting the scales in F sharp, G, A flat, B, B flat, which are to be played in two octaves.

C, E and E flat in thirds, sixths, and octaves; separate bowings, two octaves.
C minor (melodic) in thirds, sixths, and octaves.

E minor (harmonic) in thirds, sixths, and octaves; separate bowings, two octaves.

Chromatic scales beginning on C, D flat, D, E flat, E, in three octaves; rest in two octaves, legato bowing.

Arpeggios of all major and minor chords in three octaves, excepting A flat, A, B flat, B, which are to be played in two octaves; dominant and diminished sevenths in two octaves, slurred bowing.

VIOLONCELLO.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

SONATA in E minor, Op. 38 (first and second movements) (Simrock)	...	...	...	...	Brahms
SONATA in A, Op. 69 (first movement)	...	...	...	...	Beethoven
SONATA, Op. 19 (first and second movements) (Gutheil)	...	...	...	...	Rachmaninov
SONATA, Op. 40 (second and third movements) (Durand)	...	...	...	...	Boëllmann

LIST B.

CONCERTO, No. 2, in D (second and third movements)	...	...	...	Romberg
CONCERTO in C, Op. 20 (first and second movements) (R. Forberg)	...	...	...	d'Albert
CONCERTO in D (first movement) (Bote and Bock)	...	...	...	Lalo

LIST C.

ETUDE, No. 12, in E, from 21 Etudes (Peters)	...	...	...	Dupont
CAPRICE, No. 1, in A minor, from 6 Caprices, Op. 11 (Schott)	...	...	...	Servais
CAPRICE, No. 2, in E minor, from 12 Caprices, Op. 7, Book I. (Augener).	...	...	...	Franchomme

LIST D.—PERFORMERS ONLY.

PRELUDE and SARABANDE, from Suite No. 1, in G (unaccompanied)...	Bach
--	------

Candidates will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales, *four* octaves compass, in detached and slurred bowings. All Chromatic scales (three octaves) in slurred bowing; also E major and G minor (harmonic form) in thirds, sixths and octaves in separate bows (two octaves); arpeggios of all major and minor common chords and dominant and diminished sevenths (in three octaves).

ORCHESTRAL INSTRUMENTS.—*Continued.*

The marks obtainable for Violin, Viola and Violoncello are as follows:—

	TEACHERS.		PERFORMERS.	
	Maximum Marks.		Maximum Marks.	
List A ...	...	8	...	8
" B ...	...	12	...	12
" C ...	...	12	...	12
" D ...	...	—	...	8
Technique ...	...	16	...	16
Intonation ...	...	12	...	12
Tone ...	...	8	...	8
Musicianship ...	...	8	...	8
Expression ...	...	8	...	8
Vivâ voce Questions	...	8	...	—
Reading	...	8	...	8
Transposing	...	8	...	8
Total ...	...	100	...	100

75 Marks required to pass.

HARP.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

LIST A.

PRELUDE in D minor, No. 2, from Ten Preludes (Rouhier) ... *Bach-Renié*

LIST B.

SONATINA (second and third movements) (Lemoine) ... *M. Tournier*
 TODESTANZ DER WILLYS, Op. 24 (Simon) ... *F. Poenitz*

LIST C.

IMPROVISATIONS, Nos. 3 and 4 (Zimmermann) ... *W. Posse*
 STUDY, No. 4, from Eight Grand Studies (Zimmermann) ... *W. Posse*

Candidates will be required to play at sight, to transpose, and to play from memory, at the discretion of the Examiners:—Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to four octaves; major and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth and a tenth apart in similar motion, also divided between the two hands, extending over four octaves consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion, commencing a third, a sixth and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions*, to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmonic Effects*.

ORCHESTRAL INSTRUMENTS.—*Continued.*

The marks obtainable for Harp Playing are as follows :—

	Maximum Marks.
List A	12
" B	12
" C	12
Technique (and Articulation, Wind Instruments only)	16
Tone	12
Style, Phrasing	12
Reading	12
Transposing	
Examiners' General Impression of Candidate's	12
Capabilities as a Teacher or Performer	

75 marks required to pass.

Total 100

**DOUBLE BASS, FLUTE, OBOE, CLARINET,
BASSOON, HORN, TRUMPET AND CORNET, &c., &c.**

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

The marks obtainable are allotted as for Harp.

*** BAND-MASTERSHIP.**

Examiners.—B. J. DALE, F.R.A.M.; NEVILLE FLUX, F.R.A.M.;
and B. WALTON O'DONNELL, F.R.A.M.

Candidates, on entering their names, must submit an arrangement for Full Military Band, of—

SYMPHONIC POEM. "Tasso" (Miniature Score, Eulenburg or
Philharmonia Ed.) *Liszt*
and an arrangement, for Small Orchestra, of—
SECOND MOVEMENT. (Largo, con gran espressione) from Sonata for
Pianoforte in E flat, Op. 7... .. *Beethoven*

N.B.—These arrangements must be the Candidate's own unaided work, and must be accompanied by a declaration to this effect.

The instrumentation of these arrangements must be in accordance with the following specifications :—

Military Band.—1 Concert Flute (or Piccolo); 1 E Flat Clarinet; 1 Oboe (Cor Anglais *ad lib.*); Solo B flat Clarinets; Ripieno B flat Clarinets; Second B flat Clarinets; Third B flat Clarinets; 1 E flat Alto Saxophone; 1 B flat Tenor Saxophone; 1 Bassoon; 2 Horns; First Cornets; Second Cornets; 2 Tenor Trombones; 1 Bass Trombone; 1 Euphonium; Bases; Drums, etc.

Small Orchestra.—1 Flute (Piccolo *ad lib.*); 1 Oboe; 2 Clarinets; 1 Bassoon; 2 Horns; 2 Trumpets (or Cornets); 1 Trombone (Tenor or Bass *ad lib.*); Drums, etc. (one Player); First Violins; Second Violins; Violas; Cellos; Double Bases.

The staves of each page of these arrangements must be numbered, or the names of the instruments indicated, as on the first page.

These arrangements, which must be sent in by November 30th, must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

Entries in this subject will be accepted only for the Christmas period.

BAND-MASTERSHIP.—*Continued.*

If these arrangements be approved by the Board of Examiners the writer thereof will be required to attend a further examination which will be divided into three sections: (a) Paper Work, (b) Conducting, and (c) *Vivâ Voce*.

(a) The candidate will be required to work two papers. One of these will include questions in the Elements of Music and Harmony, and the other will include tests in the instrumentation of set passages for Full Military Band and Small Orchestra.

(b) Arrangements will be made whereby the candidate will be enabled to demonstrate the conducting of a prepared score,* and of an unprepared score, to be selected by the Board of Examiners.

(c) This section of the examination will include the following tests:—

- (i.) The performance of prepared pieces on at least two wind instruments of the candidate's own choice. (Trumpet and Cornet cannot be accepted as separate instruments.)
- (ii.) The execution of scales and arpeggios on these instruments.
- (iii.) A Sight-reading Test.
- (iv.) The answering of questions on all instruments used in Military Bands and Orchestras, Band training, and on the form and construction of the composition set for the Conducting Test.
- (v.) Aural Tests, which will be selected from the list of tests specified on page 7 of this Syllabus. (*N.B.*—§ 18 of the general regulations does not apply to Band-mastership candidates, who will be given their aural tests during the *vivâ voce* section of their examination.)

* * The Examination will extend over two consecutive days. On the first day the two papers will be worked, one in the morning, the other in the afternoon, three hours being allowed in each case. On the second day the Conducting and *Vivâ Voce* Examinations will be held, according to arrangements of which the candidate will receive due notification.

The marks obtainable are allotted as follows:—

Section (a).—Paper Work.				Maximum Marks.
(i.)	Elements of Music and Harmony	...	...	50
(ii.)	Instrumentation	...	...	50
Total				100
Section (b).—Conducting				Total 100
Section (c).— <i>Vivâ Voce</i> .				
(i.)	Playing (including Sight-Reading)	...	...	28
(ii.)	Questions	...	...	36
(iii.)	Aural Tests	...	...	36
Total				100

75 marks required to pass in each section.

Any candidate whose arrangements have been approved, and who has been unsuccessful in the further examination, may enter again

* The title of the score to be prepared will be communicated to candidates together with the notification of the practical examination.

BAND-MASTERSHIP.—*Continued.*

without submitting other arrangements. Candidates failing in any one or two of the above sections may attend a subsequent examination in such section or sections only, on payment of a fee of five guineas for the practical (*Vivâ-Voce* and Conducting) only, or any portion in which this is comprised, or of one guinea for each paper in which they have been unsuccessful.

*THEATRICAL CONDUCTORSHIP.

The Examiners will be the same as for Band-Mastership.

Candidates, on entering their names, must submit an arrangement, for Full Orchestra, of—

FIVE NUMBERS FROM PF. SOLO, "Carnaval," Op. 9 (Augener) ... Schumann
"Valse Noble." "Eusebius." "Coquette." "Estrella." "Reconnaissance."

and an arrangement, for Small Orchestra, of—

PF. SOLO, "Night in May" (Augener) Selim Palmgren

N.B.—These arrangements must be the Candidate's own unaided work, and must be accompanied by a declaration to this effect.

The instrumentation of these arrangements must be in accordance with the following specifications:—

Full Orchestra.—2 Flutes (*Piccolo ad lib.*); 2 Oboes (*Cor Anglais ad lib.*); 2 Clarinets; 2 Bassoons; 4 Horns; 2 Trumpets; 2 Tenor Trombones; 1 Bass Trombone; 1 Tuba; Timpani; Bass Drum, etc.; Harp (*ad lib.*); First Violins; Second Violins; Violas; 'Cellos; Double Basses.

Small Orchestra.—1 Flute (*Piccolo ad lib.*); 1 Oboe; 2 Clarinets; 1 Bassoon; 2 Horns; 2 Trumpets (or Cornets); 1 Trombone (Tenor or Bass *ad lib.*); Drums, etc. (one player); First Violins; Second Violins; Violas; 'Cellos; Double Basses.

The staves of each page of these arrangements must be numbered, or the names of the instruments indicated, as on the first page.

These arrangements, which must be sent in by November 30th, must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

If these arrangements be approved by the Board of Examiners, the writer thereof will be required to attend a further examination, which will be divided into three sections: (a) Paper Work; (b) Conducting, and (c) *Vivâ Voce*. This Examination will be held towards the end of January or early in February.

(a) The candidate will be required to work two papers. One of these will include questions in the Elements of Music and Harmony, and the other will include tests in the instrumentation of set passages for Full Orchestra and Small Orchestra.

* Entries in this subject will be accepted only for the Christmas period.

THEATRICAL CONDUCTORSHIP.—*Continued.*

(b) Arrangements will be made whereby the candidate will be enabled to demonstrate the conducting of a prepared score,* and of an unprepared score, to be selected by the Board of Examiners.

(c) This section of the examination will include the following tests :—

- (i.) The performance of a prepared piece on the violin or some other orchestral instrument of the candidate's own choice.
- (ii.) The execution of scales and arpeggios on this instrument.
- (iii.) A Sight-reading Test.
- (iv.) The demonstration of a reasonable practical knowledge of the pianoforte.
- (v.) The answering of questions on all orchestral instruments, orchestral training, and on the form and construction of the composition set for the Conducting Test.
- (vi.) Aural Tests, which will be selected from the list of tests specified on page 7 of this Syllabus. (*N.B.*—§ 18 of the general regulations does not apply to Theatrical Conductorship candidates, who will be given their aural tests during the *vivâ voce* section of their examination.)

* * The Examination will extend over two consecutive days. On the first day the two papers will be worked, one in the morning, the other in the afternoon, three hours being allowed in each case. On the second day the Conducting and *Vivâ Voce* Examinations will be held, according to arrangements of which the candidate will receive due notification.

The marks obtainable are allotted as follows :—

<i>Section (a).—Paper Work.</i>			Maximum Marks.
(i.)	Elements of Music and Harmony	...	50
(ii.)	Instrumentation	... ..	50
			Total 100
<i>Section (b).—Conducting</i>			Total 100
<i>Section (c).—Vivâ Voce</i>			
(i.)	Playing (including Sight-Reading)	...	28
(ii.)	Questions	... ..	36
(iii.)	Aural Tests	... ..	36
			Total 100

75 marks required to pass in each section.

Any candidate whose arrangements have been approved, and who has been unsuccessful in the further examination, may enter again without submitting other arrangements. Candidates failing in any one or two of the above sections may attend a subsequent examination in such section or sections only, on payment of a fee of five guineas for the practical (*Vivâ Voce* and Conducting) only, or any portion in which this is comprised, or of one guinea for each paper in which they have been unsuccessful.

* The title of the score to be prepared will be communicated to candidates together with the notification of the practical examination.

PIANOFORTE ACCOMPANIMENT.

Examiners.—VICTOR BOOTH, F.R.A.M.; HAROLD CRAXTON, Hon. R.A.M.; JULIUS HARRISON, Hon. R.A.M.; WELTON HICKIN, F.R.A.M.; MAURICE D'OISLY, F.R.A.M.; MONTAGUE PHILLIPS, F.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

Candidates will be required :—

To prepare the accompaniments to the following, a selection from which will be made by the examiners.

The Examiners are instructed to accept only the pieces mentioned in the current Syllabus.

DOUZE CHANTS	(Durand)	...	...	...	...	Debussy
BALLATELLA (Pagliacci)	(Ascherberg)	...	...	...	...	Leoncavallo
VIOLONCELLO CONCERTO IN C	(R. Forberg)	...	...	...	...	d'Albert

To play the accompaniment to a song with recitative at sight.

To play the accompaniment to an instrumental solo at sight.

To transpose a simple accompaniment a tone, semitone or minor third higher or lower.

To modulate.

To work a paper on the art of accompanying, on phrasing, and on touch
Three hours will be allowed for this paper which must be worked on the day previous to the examination.

To work the paper on Rudiments and Harmony specified on page 4.
A vocalist and instrumentalist will be in attendance.

The marks obtainable in this subject are as follows :—

	Maximum Marks.
Song accompaniments...	20
Instrumental accompaniment	20
Reading at sight (vocal accompaniment)	16
Reading at sight (instrumental accompaniment)	16
Transposition ...	12
Modulation ...	8
Examiner's general impression of candidate's capabilities ...	8
Total	100

75 marks required to pass.

AURAL TRAINING AND SIGHT-SINGING.

The Board of Examiners will be constituted from the following :—A. J. GREENISH, Mus.D. Cantab., F.R.A.M., STEWART MACPHERSON, F.R.A.M., ERNEST READ, F.R.A.M., FREDERICK G. SHINN, Mus.D. Dunelm, Hon. R.A.M.

The examination, which will be partly *viva voce* and partly written, will include tests in Singing at sight, Musical Dictation, Practical Musicianship, and Class-Teaching, as follows :

aural training and sight-singing.—*Continued.*

Keyboard Work.

- 1.—To play the whole or portions of a slow movement from a Beethoven Sonata in List B., or any piece in List C., on page 18 of the present Syllabus.
- 2.—To play at sight the whole or portions of a piece chosen by the Examiners.
- 3.—(a) To extemporise (in any key) short phrases leading up to any required cadence; (b) to harmonise a melody of moderate difficulty; (c) to modulate between related keys.

Sight-Singing.

- 4.—To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by the Examiner.

Class-Teaching.

- 5.—To give a lesson, in the presence of the Examiners, to a class of children (provided for the purpose), upon some point or points in Aural Training, such as:—Relative and fixed pitch, scales and keys, time and rhythm, intervals, transposition, modulation, melody-construction, phrasing and expression, memorisation, dictation, aural and sight-singing tests, etc.

N.B.—Facility in pointing on the Modulator (Sol-fa and Staff), and distinct writing on the Blackboard, will be considered essential; also readiness in improvising simple vocal and aural tests to illustrate any point in the lesson. *The candidate will be informed forty minutes beforehand of the subject or subjects to be dealt with in his or her lesson.*

- 6.—To play, and comment briefly upon, a simple composition of the candidate's own choice (*e.g.*, a short imaginative piece, a Scherzo, a short movement from a Suite or a Sonata, etc.), in such a way as to stimulate the musical interest of the class.
- 7.—To conduct a melody with due regard to its phrasing and expression.

N.B.—A copy of this melody will be supplied to the candidate when the subject of the lesson under (5) is announced.

Paper Work.

- 8.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 4).
- 9.—To work a further paper upon the following:—
 - (a) Class management.
 - (b) The principles of educational method and their application to the teaching of pitch, time, rhythm and simple form, sight-singing, musical dictation, phrasing, etc.
 - (c) The writing of exercises (such as melodies, etc.) to illustrate any detail of such teaching.

AURAL TRAINING AND SIGHT-SINGING.—*Continued.*

(d) The writing of a brief synopsis of a lesson suitable for Junior, Intermediate, or Senior Aural Training Classes.

10.—To write from dictation :—

- (a) A short melody of reasonable difficulty ;
- (b) A rhythm (without pitch) ;
- (c) A simple test in two melodic parts ;
- (d) A short passage of four-part harmony consisting of Triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured or if the chords are described.)
- (e) The phrasing and expression of a short melody, as played by the Examiner.

A copy of this melody will be given to the candidate.

* * * The candidate will be required, in addition to the foregoing Dictation tests, to identify short extracts from *well-known* standard musical works, played by the Examiner.

N.B.—Three hours will be allowed for the paper under heading (9), and half-an-hour for the Dictation tests (10).*

The maximum marks obtainable in the *viva voce* portion of the Examination (headings 1—7 inclusive) will be as follows :—

	Maximum Marks.
1. Performance of selected Pianoforte piece	16
2. Playing at Sight	12
3. Playing Cadences, Harmonising Melody and Modulating	12
4. Singing at Sight	12
5. Aural Training Lesson	20
6. Lesson on a Composition	12
7. Conducting Melody	4
General Impression	12
Total	100

N.B.—75 marks required for a pass.

In the Paper-work (headings 8—10 inclusive) the maximum marks obtainable will be :—

	Maximum Marks.
8. Rudiments of Music, etc.	100
9. Principles of Teaching, etc.	100
10. Dictation	100

N.B.—Under each of these three headings 75 per cent. will be required for a pass.

Candidates who are successful in any branch will not be required to undertake that portion of the Examination again. If such Candidates fail in either the paper on Rudiments of Music (8),

* An Examiner will give the dictation tests either before or after the working of the paper under heading (9). Candidates in the Aural Training Examination will be exempted from the Aural Tests specified on page 7.

AURAL TRAINING AND SIGHT-SINGING.—*Continued.*

the paper on the Principles of Teaching (9), or in Dictation (10), they may re-enter at a subsequent period for whichever part (or parts) they have failed in, at a fee of one guinea for each paper and one guinea for Dictation.

The Diploma in Aural Training and Sight-Singing does not qualify the Candidate in the teaching of Voice Culture and Class-Singing.

VOICE CULTURE AND CLASS-SINGING.

The Board of Examiners will be constituted from the following:—A. J. GREENISH, Mus.D. Cantab., F.R.A.M.; STEWART MACPHERSON, F.R.A.M.; STANLEY MARCHANT, Mus.D. Oxon, F.R.A.M.; ERNEST READ, F.R.A.M.

The Examination, which will be partly *viva voce* and partly written, will include the following requirements:

(1) *Keyboard Work.*

1.—To play the accompaniments of the following songs:—

- | | | | | |
|-----------------------|-----------|-----|-----|--------------|
| (i) "Rejoice Greatly" | (Messiah) | ... | ... | Handel |
| (ii) "Praise" | (Arnold) | ... | ... | George Dyson |

The second of these songs will be sung by a class of children, whose performance must be directed by the candidate from the pianoforte.

- 2.—To play at sight the accompaniment of an easy unison song (selected by the Examiners), at the same time singing the vocal melody, or incorporating it in the pianoforte part.
- 3.—(a) To play at sight from a simple three-part vocal score for female voices, written on separate staves with treble clef; (b) to transpose at sight a simple accompaniment up or down a major or minor second.

Sight-Singing.

- 4.—To sing at sight melodies of reasonable difficulty in either major or minor keys. One of these tests will be to sing the lower of two parts, while the upper part is played by the Examiner.

Class-Teaching.

- 5.—To conduct, and give a lesson, in the presence of the Examiners, to a class of children (provided for the purpose), upon the interpretation of a two-part song, the actual notes of which will be known by the class.

N.B.—A copy of this song will be handed to the candidate forty minutes before the time of his or her examination.

- 6.—To give the class suitable exercises for breathing, voice-production, diction, etc., either as part of the lesson referred to under heading (5), or as required by the Examiners, who, in addition, may put any questions to the Candidate relating to the general work of a singing-class.

VOICE CULTURE AND CLASS-SINGING.—*Continued.*

- 7.—To prepare and present two unison, two 2-part and two 3-part songs, upon which the questions under heading (6) may have reference. The Candidate must bring a copy of each of these songs to the examination room, and will further be required to sing from memory the first verse of either of the two unison songs to the words, pointing the melody at the same time on the Sol-fa Modulator.

N.B.—Facility in pointing on the Modulator (Staff and Sol-fa) and distinct writing on the Blackboard will be considered essential; also readiness in improvising simple vocal exercises which might be required in the course of the class lesson.

(2) *Paper Work.*

- 8.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 4).
- 9.—To work a further paper upon the following:—
- (a) Class management.
 - (b) The principles of educational method and their application to the teaching of voice-production, breathing, enunciation, phrasing, expression, reading at sight (including the use of the Modulator and the giving of suitable tests), etc., as required in the singing class.
 - (c) The choice of suitable unison, two-part and three-part songs, and their grading.
 - (d) The writing of a brief synopsis of a lesson on a subject connected with the work of a singing class.
- 10.—To write from dictation:—
- (a) A short melody of reasonable difficulty.
 - (b) A rhythm (without pitch).
 - (c) A simple test in two melodic parts.
 - (d) A short passage of four-part harmony consisting of Triads and the chord of the Dominant 7th, with their inversions. (The inner parts may be omitted if the bass is figured or if the chords are described.)
 - (e) The phrasing and expression of a short melody, as played by the Examiner.

A copy of this melody will be given to the candidate.

* * The candidate will be required, in addition to the foregoing Dictation tests, to identify short extracts from *well-known* standard musical works, played by the Examiner.

N.B.—Three hours will be allowed for the paper under heading (9), and half-an-hour for the Dictation tests (10).*

* An Examiner will give the dictation tests either before or after the working of the paper under heading (9). Candidates in the Voice-Culture and Class-Singing Examination will be exempted from the Aural Tests specified on page 7.

VOICE CULTURE AND CLASS-SINGING.—*Continued.*

The maximum marks obtainable in the *vivâ voce* portion of the Examination (headings 1—7 inclusive) will be as follows:—

1. Playing of Prepared Accompaniments	...	...	...	16
2. Playing Unison Song at Sight	...	...	...	12
3. Score-reading and Transposition	...	...	...	12
4. Singing at Sight	...	...	...	12
5. Lesson on Prepared Two-part Song	...	...	...	20
6. Voice Exercises, Questions, etc.	...	...	...	12
7. Pointing Unison Song on Modulator	...	...	...	4
General Impression	...	...	...	12

Total 100

N.B.—75 marks required for a pass.

In the Paper-work (headings 8—10 inclusive) the maximum marks obtainable will be:—

8. Rudiments of Music, etc.	...	...	...	...	100
9. Principles of Teaching, etc.	...	...	...	...	100
10. Dictation	...	...	...	...	100

N.B.—Under each of these headings 75 per cent. will be required for a pass.

Candidates who are successful in any branch will not be required to undertake that portion of the Examination again. If such candidates fail in either the paper on Rudiments of Music (8), the paper on the Principles of Teaching (9), or in Dictation (10), they may re-enter at a subsequent period for whichever part (or parts) they have failed in, at a fee of one guinea for each paper and one guinea for Dictation.

The Diploma in Voice Culture and Class-Singing does not qualify the Candidate in the Teaching of Aural Training and Sight-Singing.

ELOCUTION.

Examiners.—A. ACTON-BOND, Hon. R.A.M.; WILTON COLE, F.R.A.M.; CAIRNS JAMES, Hon. R.A.M.; CONSTANCE NEWELL, A.R.A.M.; KATIE THOMAS, F.R.A.M.

This Examination is for Teachers or Performers.

No Candidate under the age of 20 can be examined as a Teacher.

The Examination consists of two parts: (1) The working of a Paper on the Art of Elocution and Diction. (2) A practical Examination (*Vivâ Voce*).

ELOCUTION.—*Continued.*

At the Written Examination Candidates will be required to work a paper in which questions will be asked on:—

- (1) *Voice Production.*
- (2) *The Organs employed in Speech.*
- (3) *The Technique of Elocution (Speech, Interpretation, Aesthetic Appreciation).*
- (4) *General Faults in Elocution and Diction.*
- (5) *Prosody, with special reference to (a) Accent, Quantity ; (b) Versification.*

This paper must be worked on a specified day, before the date of the *vivâ voce* examination.

Candidates may be questioned at the *vivâ voce* Examination on their written answers.

Time allowed three hours ; 75 marks required to pass.

At the Viva Voce Examination, which will last about 40 minutes, Candidates will be required to:—

- (1) *Recite one piece prepared from each of the following lists, A., B., C., and also one piece of their own selection (prose or verse), not exceeding 30 lines in length.*
- (2) *To answer questions thereon with reference to Form and Interpretation.*
- (3) *To answer questions on Voice Production, Prosody, Technical Errors and Defects of Speech.*
- (4) *To explain and demonstrate the teaching of Elocution (for Teachers only).*
- (5) *To read Poetry and Prose at sight.*

SELECTIONS.

(A)—CLASSICAL.

FOR WOMEN.

HIPPOLYTUS (Gilbert Murray Translation), page 66. "Hear Theseus . . ." to " . . . innocent son." (*Euripides.*)

MACBETH, Act I., Scene 5. (*Shakespeare.*)

CORIOLANUS, Act V., Scene 3. "Nay go not from us thus . . ." to "Let it come." (*Shakespeare.*)

HENRY IV., Part I, Act II., Scene 3. "But hear you, my lord," to end of scene. (*Shakespeare.*)

TWO GENTLEMEN OF VERONA, Act I., Scene 2. "What ho ! Lucetta " to end of scene. (*Shakespeare.*)

MUCH ADO ABOUT NOTHING, Act II., Scene 1. "Come, Lady, come " to exit Beatrice. (*Shakespeare.*)

ANTONY AND CLEOPATRA, Act V., Scene 2. "Give me my robe . . ." to " . . . and there play." (*Shakespeare.*)

ELOCUTION.—*Continued.*

(A)—MEN.

FOR MEN.

TIMON OF ATHENS, Act IV., Scene 3. "O blessed blinding sun . . ." to "Nay, stay thou out for earnest." (*Shakespeare.*)

JULIUS CÆSAR, Act II., Scene 1. From beginning of scene to "... full petition at the hand of Brutus." (*Shakespeare.*)

TWO GENTLEMEN OF VERONA, Act II., Scene 3. Launce's speech. (*Shakespeare.*)

HAMLET, Act II., Scene 2. "Now I am alone . . ." to end of scene. (*Shakespeare.*)

(B)—OLD AND MODERN COMEDY.

FOR WOMEN.

THE LOVE CHASE, Act V., Scene 3. (*Aside.*) "I cannot raise my eyes . . ." to "... get my deserving." (French.) (*Sheridan Knowles.*)

THE HUNCHBACK, Act I., Scene 2. "I'm wedded to a country life . . ." to "... Hie thee to Soberness." (*Exit.*) (French.) (*Sheridan Knowles.*)

REBELLIOUS SUSAN, Act III., Scene 1. "What's puzzling you . . ." to "... All women do." (French.) (*H. A. Jones.*)

FOR MEN.

THE GOOD-NATURED MAN, Act II. From Lofty's entrance to his exit with Mrs. C. (French's Edition.) (*Goldsmith.*)

THE HUNCHBACK, Act II., Scene 3. From entrance of Master Walter to end of scene. (Full text French's Edition.) (*Sheridan Knowles.*)

THE LIARS, Act IV., Scene 1. "One moment, Ned . . ." to "... it won't work"—omitting "Poor old Fitz" to "strong man's wife." (French's Edition.) (*H. A. Jones.*)

(C)—LYRICS.

"Ode to a Nightingale" ...	...	...	...	...	...	Keats
"Adonais," Stanzas 1, 9, 10, 11, 12	...	...	...	...	...	Shelley
"The Eve of Crecy" (Dent)	...	...	...	...	...	William Morris
"The Kingdom of God" ...	...	...	...	...	...	Francis Thompson
"Errantry"	All in the				...	Galsworthy
"A Dawn Song"	Modern Reciter				...	T. E. Ellis
"The Windhover"	Pub.: Butterworth				...	G. M. Hopkins
"The Dirge of the Four Cities" (Poems and Dramas)	...	...	...	...	...	Fiona Macleod
"The Laboratory"	...	...	...	...	...	R. Browning
ISAIAH, Chapter XL. From first to eleventh verse inclusive	...	...	...	...	...	The Bible
ECCLESIASTES, Chapter XII.	...	...	...	...	...	The Bible

(D)—OWN SELECTION. FOR ALL.

This may be prose or verse, but should not exceed 30 lines in length.

The Examiners are instructed to accept only pieces mentioned in the current Syllabus.

Candidates who enter for a second or third time in the same year must prepare two fresh selections of pieces on each re-entry.

ELOCUTION.—*Continued.*

The marks obtainable in the *vivâ voce* examination are as follows :—

				Maximum Marks.	
				Teachers.	Performers.
Voice Production	...	...	...	12	12
Enunciation	...	...	...	12	12
Gesture	...	...	...	4	4
Facial Expression	...	...	...	4	4
Memory	...	...	...	4	4
Sight Reading	...	...	...	12	8
General Interpretation	...	...	...	8	8
(Rhythm, Phrasing, Continuity.)					
Questions	...	...	...	16	8
Classical	...	...	...	8	12
Old Comedy	...	...	...	8	8
Poem	...	...	...	8	12
Own Selection	...	...	...	4	8
Total				100	100

75 marks required to pass.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas, Christmas and Easter Periods only.

By order of the Committee of Management,

J. A. CREIGHTON, *Secretary.*

ISSUED APRIL, 1926.

N.B.—The Prospectus for the Teachers' Training Course may be obtained now on applying to the Secretary.

This leaf to be detached and used as Entry Form.

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE.

Royal Academy of Music.

LICENTIATESHIP EXAMINATION.

APPLICATION TO ENTER FOR EXAMINATION.

Name in Full (Please PRINT. If a lady please state Miss or Mrs.).

Home Address.....

London Address (if known).....

Subject for Examination..... *

(State above whether entering
as teacher or performer.)

Signature of Candidate.....

Date.....

If exemption from either or both papers is claimed, or from aural tests, in accordance with paragraphs 7 or 9, pp. 4 and 5 of Syllabus, please state the grounds on which such claim is made and (in the case of paragraph 9) give date of last pass in paper work or aural tests.

To the Secretary,

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

N.B.—Cheques should be made payable to THE ROYAL ACADEMY OF MUSIC, and crossed. Scotch and Irish Cheques should be made out for an additional sixpence to cover Bank charges.

If entering for the Examination a remittance of **Six Guineas** for Glasgow or **Five Guineas** for London must accompany this Form, which must be returned by **June 30th** for the **September** Examination, **October 31st** for the **Christmas** Examination, or **February 14th** for the **Easter** Examination. No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per Candidate, and no late entries can be accepted, under any circumstances, after **July 12th**, **November 12th**, and **February 28th**, in the respective periods.

FOR CHRISTMAS EXAMINATION.—Should the Candidate enter for Singing, Pianoforte or Violin and desire to make a request as to examination before or after Christmas, please write here "Before" or "After:" _____ Christmas.

* If entering as teacher—

"Certified that I shall be 18 years of age (Music), 20 years of age (Elocution) on the date of my examination."

Candidates are requested to mention here the names of any examiners with whom they may have studied.

Royal Academy of Music.

The attention of Teachers and Candidates is drawn to the following features in the current Syllabus :—

Candidates in Pianoforte from Scotland, the north of England, and the north of Ireland may, should they so desire, be examined in Glasgow—see page 4, paragraph 3.

It is now possible to obtain L.R.A.M. with Honours. Particulars will be found on page 6.

Candidates holding the following British diplomas: Mus. Doc., Mus. Bac., F.R.C.O., L.R.A.M., gained in or since September, 1921, are exempt from presenting themselves for Aural Tests.

Examinations are now held at Easter in addition to the other two periods—see page 3.

The times when Candidates may attend for Paper work are given on page 5, and for Aural Tests, on page 7.

Lists of Licentiates may be had on application—Part I. before March, 1911; Part II. from March, 1911 to March, 1919; Part III. from March, 1919 to March, 1926. Price 1/- each.

J. A. CREIGHTON,
Secretary.

April, 1926.